

№ 345
594

Danse d'Amour

Музыка и Танецъ

Сочиненіе

Учителя танцевъ

М. Н. Барласанова.

Продается

Цѣна 35 к.

во всѣхъ музыкальныхъ магазинахъ,
а также у автора.

Авторъ новыхъ танцевъ:

- Pas Charmant.....*
- Le Semillant.....*
- Pas Amusant.....*

Лит. В. Гроссе въ Москвѣ.

„Danse d'Amour“

INTRODUCTION.
Allegro moderato.

Музыка и танецъ М. Н. БАЛАСАНОВА.

Piano.

The Introduction section consists of two staves of music. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic and features a trill (*tr*) in the upper staff. The music concludes with a forte (*f*) dynamic and a repeat sign.

Danse.

The Danse section is a multi-measure piece consisting of five systems of two staves each. It features several triplet markings (*3*) in both the upper and lower staves. The dynamics are primarily piano (*p*), with the final system ending with *P Fine.*

First system of musical notation. Treble clef, bass clef, key signature of two flats, and 3/4 time signature. The system contains two staves. The right staff features a melodic line with slurs and a triplet of eighth notes at the end. The left staff provides a harmonic accompaniment. The word "Ped." is written below the bass staff in two locations.

Second system of musical notation. Treble clef, bass clef, key signature of two flats, and 3/4 time signature. The system contains two staves. The right staff features a melodic line with slurs and a triplet of eighth notes at the end. The left staff provides a harmonic accompaniment. A dynamic marking of *f* is present in the second measure.

Third system of musical notation. Treble clef, bass clef, key signature of two flats, and 3/4 time signature. The system contains two staves. The right staff features a melodic line with slurs and a triplet of eighth notes at the end. The left staff provides a harmonic accompaniment. A dynamic marking of *f* is present in the first measure. The word "Ped." is written below the bass staff in two locations.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats, and 3/4 time signature. The system contains two staves. The right staff features a melodic line with slurs and a triplet of eighth notes at the end. The left staff provides a harmonic accompaniment. A dynamic marking of *f* is present in the first measure.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats, and 3/4 time signature. The system contains two staves. The right staff features a melodic line with slurs and a triplet of eighth notes at the end. The left staff provides a harmonic accompaniment. A dynamic marking of *p* is present in the first measure. The word "Ped." is written below the bass staff in two locations.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats, and 3/4 time signature. The system contains two staves. The right staff features a melodic line with slurs and a triplet of eighth notes at the end. The left staff provides a harmonic accompaniment. A dynamic marking of *f* is present in the second measure. The system concludes with a double bar line and repeat dots.

„Danse d'Amour.“

„Danse d'Amour“ состоитъ изъ 8-ми тактовъ музыки въ $\frac{4}{4}$.

Положеніе танцующихъ.

Танцующая пара становится *vis-à-vis*. Кавалеръ беретъ правой рукой лѣвую руку дамы, имѣя впереди кавалеръ лѣвую, а дама-правую ногу въ третьей позиціи.

I ТАКТЪ.

Считая разъ, кавалеръ дѣлаетъ съ лѣвой ноги шагъ впередъ въ четвертую позицію, одновременно поворачивая корпусъ на $\frac{1}{4}$ оборота влѣво. При счетѣ два дѣлаетъ съ правой ноги шагъ впередъ въ четвертую позицію, поворачивая корпусъ на $\frac{1}{4}$ оборота влѣво. Положеніе спиной. Считая три, кавалеръ, дѣлая $\frac{1}{2}$ оборота вправо, становится съ лѣвой ноги во вторую позицію. Положеніе *vis-à-vis*. При счетѣ четыре кавалеръ поднимаетъ правую ногу впереди на вѣсу въ четвертой позиціи. Дама дѣлаетъ тоже съ правой ноги.

II ТАКТЪ.

Танцующая пара опускаетъ руки, и, дѣлая па вальса кавалеръ съ правой, а дама съ лѣвой ноги, мѣняются мѣстами. Положеніе *vis-à-vis*. Кавалеръ имѣетъ на вѣсу правую, а дама лѣвую ногу.

III и IV ТАКТЫ.

Кавалеръ лѣвой рукой беретъ правую руку дамы и они исполняютъ все сказанное въ первыхъ двухъ тактахъ, кавалеръ съ правой, а дама съ лѣвой ноги. При переходѣ на свое мѣсто кавалеръ правой рукой беретъ лѣвую руку дамы. Положеніе *vis-à-vis*. Кавалеръ имѣетъ на вѣсу лѣвую, дама-правую ногу.

V ТАКТЪ.

Танцующіе при счетѣ разъ и два дѣлаютъ два па „голубецъ“ какъ въ мазуркѣ, имѣя на вѣсу кавалеръ лѣвую, а дама правую ногу. Положеніе *vis-à-vis*. При счетѣ три, кавалеръ, дѣлая съ лѣвой ноги шагъ впередъ, становится въ четвертую позицію, поворачивая корпусъ на $\frac{1}{4}$ оборота влѣво; при счетѣ четыре выбрасываетъ правую ногу впередъ и держитъ на вѣсу. Дама исполняетъ тоже съ правой ноги. Положеніе спиной.

VI ТАКТЪ.

Въ этомъ тактѣ исполняютъ сказанное въ пятомъ тактѣ, начиная кавалеръ съ правой а дама съ лѣвой ноги. Положеніе *vis-à-vis*.

VII и VIII ТАКТЫ.

Въ этихъ двухъ тактахъ танцующіе исполняютъ два полныхъ оборота вѣнскаго вальса, и танецъ начинается снова.